

Friday, September 27, 2002, 8 p.m.
Walter Hall

0202--92/93

Faculty Artist Series
Presents

NEXUS

Bob Becker, Bill Cahn, Robin Engelman,
Russell Hartenberger, Garry Kvistad, John Wyre

Away Without Leave – arr. Bob Becker

The Army 2/4 (Anonymous)
Duke's Lullaby (Steve Gadd)
Crazy Army (Ed Lenley)

Songs – Toru Takemitsu

Will Tomorrow, I Wonder, Be Cloudy or Clear? (arr. Robin Engelman)
Sakura "*Cherry Blossoms*" (Traditional, arr. Takemitsu/Engelman)
All That the Man Left Behind When He Died (arr. Robin Engelman)
Unseen Child (arr. Bob Becker)
I Just Sing (arr. Bill Cahn)
Handmade Proverbs - four pop songs for six male voices (arr. Robin Engelman)
A Song of O's (Circles) and Δ 's (Triangles) (arr. Robin Engelman)
Wings (arr. Bob Becker)

INTERMISSION

Ching – Bill Cahn

The Invisible Proverb – Russell Hartenberger

Okarche
Drumtalker
Darkwater
Sky Ghost

Masala – Nexus

Tongues – Nexus

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcome sound.

Programme Notes

Away without Leave (2002)

BOB BECKER

The Army 2/4 (Anonymous, arr. Bob Becker)

Duke's Lullaby (Steve Gadd, arr. Bob Becker)

Crazy Army (Ed Lenley, arr. Bob Becker)

Away without Leave is a drum medley dedicated to Steve Gadd, a friend and inspiration since we were in music school together in the 1960s. The centerpiece is Steve's "lullaby" for his son Duke, which I learned while working with him on a show for the Tokyo Music Joy festival in 1988. *Duke's Lullaby* alternates between a traditional samba rhythm (here played on melodic concert toms and timbales rather than drum kit) and a generic military-style drum beating with a highly syncopated bass drum accompaniment.

The Army 2/4 is an old and famous marching cadence. Traditionally used for military parading, it is also played by many jazz drummers, including Elvin Jones. A sharply syncopated variation on this drum beating, called *Crazy Army*, was written by the late Connecticut drummer Ed Lenley. This piece is still performed by Army drum corps and has been used often by Steve Gadd on songs that require a military/samba groove (Chuck Mangione's recording of the *Ballad of the One-eyed Sailor* is a good example). — *Bob Becker*

Will Tomorrow, I Wonder, Be Cloudy or Clear?

WORDS BY TORU TAKEMITSU

Arranged by Robin Engelman

1. *A day ago held sorrow,
Today is full of tears.
I wonder, will tomorrow
Be cloudy or clear?*
2. *Some troubles fade to Yesterday,
Other trials now are here.
I wonder, will tomorrow
Be cloudy or clear?*

ENGLISH TRANSLATION BY ELLA LOUISE RUTLEDGE & KIRSTI KALDRO. FROM: TORU TAKEMITSU SONGS I FOR MIXED CHORUS, SJ 1070, COPYRIGHT 1992, SCHOTT JAPAN COMPANY LTD.

Sakura (Cherry Blossoms)

TRADITIONAL

Arranged by Toru Takemitsu & Robin Engelman

Sakura (Cherry Blossoms) is one of the world's beautiful melodies and a most provocative poem. The image of cherry blossoms as portrayed in the poem *Sakura*, reminded me of delicate, resonant, floating sounds from metallic percussion instruments. — *Robin Engelman*

*Cherry Blossoms, cherry blossoms
The spring sky stretching
As far as the eye can see
Is it mist or is it clouds
Scenting the air
Oh, come! Let us go*

All That the Man Left Behind When He Died

(Shinda Otoko no Nokoshita Mono wa)

TORU TAKEMITSU

Arranged by Robin Engelman

The idea of accompanying Takemitsu's song with snare drum, bass drum and cymbals came from the rhythm – a Scottish 'Snap' – on the first beat of the fourth measure of his melody.

For me, the bass drum and cymbal part is an allegory representing something else a man may leave behind. At the beginning and end they wander without regard to the other parts. The snare drum part is an imitation of a present day Scottish drumming style.

The poem by Shintaro Tanikawa is a reflection on death and the "shining day" it leaves behind. Takemitsu's music ends with a Picardy Third, resolving the minor mode to major. — *Robin Engelman*

I Just Sing (1958)

TORU TAKEMITSU

Arranged by Bill Cahn

I Just Sing (Utau dake) was composed by Toru Takemitsu in Kamakura in 1958. The words to the song were written by the poet, Shuntaro Tanikawa, who was Takemitsu's close friend.

*When I feel sad I just want to sing,
I don't need hard words,
troubling words never helped me,
so I just sing.*

*When I feel sad I just want to sing,
I don't need kind words,
soothing words never helped me,
so I just sing.*

*Sadness blows up like a balloon if I just
sing.
Troubles will be over soon if I just sing.
Sadness swells like a balloon and brings
me joy*

ENGLISH TRANSLATION BY ELLA LOUISE RUTLEDGE AND
KIRSTI KALDRO

This arrangement by Bill Cahn was created in January 2002 and is based on the composer's piano accompaniment. Male voice sounds outline the tune in a slow chant as long marimba sounds provide a murky undercurrent and a vibraphone adds its simple counterpoint. Harmonicas and accordions sigh abruptly from time to time. — *Bill Cahn*

Unseen Child (2002)

BOB BECKER

Based on the song Mienai Kodomo by Toru Takemitsu

In this piece Takemitsu's original melody has been very freely altered, particularly its rhythm. The approach to harmony is also completely divorced from the pop-style chord progressions of the original song and is rigorously based on a system of four non-transposable nine tone scales that I have been using in my own compositions for the past

ten years. The piece, written in March, 2002, is scored for glockenspiel, songbells, vibraphone and marimba.

Takemitsu's *Mienai Kodomo* (Unseen Child) was the theme song for the 1963 Iwanami film *Kanogo to Kare* (She and He), directed by Susumu Hani. The lyrics to the original song are by Shuntaro Tanikawa, here translated into English by Ella Louise Rutledge and Kirsti Kaldro.

— *Bob Becker*

*Unseen, a little child, someone's child,
hidden within, not yet born,
laughing in the morning, laughing in the
sun,
when morning light arrives outside the
window.*

*Unseen, a tiny walnut in its shell,
green like the spring, not yet ripe,
trembling as the night falls, trembling in
the woods,
when dark of night arrives, deep in the
forest.*

*Unseen, a little child, my own child,
who no longer will be born,
singing in the morning, singing in the
dawn,
when morning light arrives, she flies across
the sky.*

Handmade Proverbs

TORU TAKEMITSU

Arranged by Robin Engelman

"Handmade Proverbs" – four pop songs for six male voices – is a work commissioned by and dedicated to the King's Singers who premiered it in Tokyo in January of 1987. It was based on the following four proverbs taken from the poem of the same title by Shuzo Takiguchi. — *Toru Takemitsu*

1. *Your eyes*
Your eyes, your hands, your breasts . . .
You are twins in yourself.
2. *Three bonzes*
Three bonzes, three years facing with a
wall and living on air.

*Three beggars ask them for their
leftovers.*

3. *Cinderella's misfortune*

*Listen to a little girl singing in the ant
lion's pit:*

*The echo distorts some phrases -
Cinderella's misfortune.*

4. *A farewell gift*

*A farewell gift, a drop of dew fallen in the
palm of your hand:*

The hour is a second.

ENGLISH TRANSLATION BY KENNETH LYONS
COPYRIGHT 1987, SCHOTT JAPAN COMPANY LTD. SJ 1041

A Song of O's (Circles) and △'s (Triangles)

(Maru to Sankaku no Uta)

MUSIC & WORDS BY TORU

TAKEMITSU

Arranged by Robin Engelman

This Takemitsu song reminded me of *Doo Wop*, a commercial rhythm and blues vocal style that flourished in the 1940's and 1950's. The name *Doo Wop* was probably inspired by the nonsense syllables used by back up vocalists to accompany the lead singer. Takemitsu uses the word 'wa' in this fashion at one point in his work. In this arrangement, I have kept Takemitsu's melodies, but the rest is my personal fantasy on *Doo Wop*. — Robin Engelman

*The earth is round, I tell you.
The apple is red, I tell you.
The desert is big, I tell you.
I'm telling you, the pyramid is a triangle.*

*The sky is blue
The ocean is deep
The earth is round
I'm telling you, it's a little star!*

*The earth is round, I tell you.
The apple is red, I tell you.
Russia is huge, I tell you.
I'm telling you, the balalaika is a triangle!*

ENGLISH TRANSLATION BY ELLA LOUISE RUTLEDGE. FROM:
TORU TAKEMITSU SONGS II FOR MIXED CHORUS, SJ 1081.
COPYRIGHT 1984 SCHOTT JAPAN COMPANY LTD

Wings

TORU TAKEMITSU

Arranged by Bob Becker

This arrangement of Takemitsu's nostalgic song was made for NEXUS in April, 2001. It is part of a group project to arrange a number of the composer's many "pop songs" which then may be performed either singly or in various combinations. Takemitsu himself arranged *Wings* for mixed chorus, and the harmonization he used there is the basis for this arrangement, which is for marimbas and vibraphone.

Takemitsu composed *Wings* in 1982 for a staging of Arthur L. Kopit's play of the same name at the Seibu Theatre in Tokyo. The lyrics of the song were also written by the composer, here translated into English by Ella Louise Rutledge and Kirsti Kaldro.

— Bob Becker

*Oh wind, oh clouds, oh sunlight!
You're the wings that carry my dreams,
You write across a distant sky
Words of inspiration.*

*So did people once travel in dreams,
floating out across the sky,*

*Oh wind, oh clouds, oh sunlight!
You're the wings that carry my dreams,
You write across a distant sky
Words of freedom and liberty.*

Ching

BILL CAHN (B.1946)

Ching was composed in August 2002 for the percussion group, NEXUS. It is dedicated to John Wyre, upon the occasion of his departure from NEXUS after 31 years.

The piece is scored for five pairs of small Chinese cymbals called, 'ching', and five small Japanese Buddha bells. The instruments are scored in order of pitch, from the highest sounding to the lowest sounding. It is in the interplay of pitches and sound production techniques, as well as in rhythm, that the music is developed.

The Invisible Proverb

RUSSELL HARTENBERGER

The Invisible Proverb is a parable of the search by the drummer, Okarche, for the meaning of a drum proverb which supposedly holds magical powers. Okarche has been taught the traditional rhythms of his people by the master musician, Drumtalker. But to interpret this final proverb, Okarche is told he must seek the wisdom of the mystical Sky Ghost who lives above Darkwater Lake.

On his journey to visit Sky Ghost, Okarche stops at Darkwater and contemplates the simplicity of the rhythm he has been taught. As he plays the rhythm in his mind, he notices that he cannot see his reflection in the lake. When Sky Ghost appears to him, Okarche describes his experience at Darkwater Lake. He then plays the drum proverb that Drumtalker taught him. Sky Ghost tells Okarche to look inside the proverb that he plays and listen to the silence as well as the rhythm. Okarche continues to play and realizes he cannot feel his hands playing the rhythm that he hears. He looks up to tell Sky Ghost what is happening. But instead of seeing Sky Ghost he sees the clouds fade into sky and become invisible.

The Invisible Proverb uses elements of talking drum styles and the rhythm patterns of West African drumming ensembles.

Okarche and Darkwater use atenteben flute melodies from Ghana and elements of the horn ensembles of Central Africa. Sky Ghost is based on some of the musical material from *Small Sky* by Toru Takemitsu. The *Small Sky* melody appears in the first section of the piece. In the second section, the talking drum melodies are heard against a backdrop of African bell patterns played on a xylophone. There are, in essence, two bell patterns heard at once. The left hand plays a five-note pattern while the right hand "ghosts" a seven-note pattern against it. The third section reverses this procedure while the melody reappears. — Russell

Hartenberger

Masala

NEXUS

This piece is a spontaneous, free form improvisation, inspired by a mutual interest among the performers in exploring perhaps this purest form of musical creation. By listening intensely, by allowing (rather than forcing) one's innermost being to be evoked, and by harnessing skills developed over many years of experience, the music is born. The late Cornellius Cardew, British composer and performer wrote:

"Improvisation cannot be rehearsed.

Training is substituted for rehearsal, and a certain moral discipline is an essential part of this training. Improvisation is in the present. Its effect may live on in the souls of the participants, both active and passive (the audience), but in its concrete form it is gone forever from the moment that it occurs, nor did it have any previous existence before the moment that it occurred, so neither is there any historical reference available. Informal 'sound' has a power over our emotional responses that formal 'music' does not, in that it acts subliminally rather than on a cultural level. I am searching for sounds and for the responses that attach to them, rather than thinking them up, preparing them and producing them. The search is conducted in the medium of sound and the musician himself is at the heart of the experiment."

Tongues

ZIMBABWE TRADITIONAL

Arranged by NEXUS

The featured voice in this music is the African mbira, an instrument whose name literally translates as "tongues", albeit tongues of metal rather than flesh. It is a type of plucked idiophone found throughout Africa and sometimes called a "thumb piano" in the west. The mbira performing the leading part is a 22-keyed Shona mbira, known as "mbira dza Vadzimu" (mbira of the ancestral spirits). Accompanying instruments include a marimbula (bass mbira from the Caribbean Islands), gankogui (iron bell), Axatse (gourd rattle) and a drum. The music

is NEXUS' own interpretation of a traditional Zimbabwean melody. In the Shona culture of Zimbabwe, the mbira is strongly associated

with memories of departed ancestors and with the experience of remembering in general.

Meet the Artists

NEXUS, since its first concert on May 21, 1971, has been a rare commodity in the world of chamber music. Celebrating their milestone 30th anniversary season, the ensemble's five original members – Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, and John Wyre – continue to delight audiences with a repertoire that includes contemporary percussion masterworks, ragtime, world music, group improvisations, and compositions by the members themselves. Dubbed "the high priests of the percussion world", the ensemble's virtuosity, innovative programming and insatiable musical curiosity have inspired compositions from some of the greatest composers of our time.

NEXUS's extensive travels have included tours of Australia, New Zealand, Asia (they were the first western percussion group to perform in the People's Republic of China), Scandinavia and Europe, as well as regular appearances throughout the United States and Canada. NEXUS has been featured at international music festivals such as the Adelaide Festival, the Holland Festival, the Budapest Spring Festival, the Singapore Arts Festival, the Tanglewood, Ravinia, and Blossom Music Festivals, the BBC Proms in London, the Music Today and Music Joy festivals in Tokyo and World Drum Festivals in Vancouver, Brisbane, Calgary, and Hannover. International tours during the summer of 2001 include performances in Taipei, Hong Kong, Singapore and Japan.

NEXUS has garnered international acclaim from their many performances of *From me flows what you call Time*, created for them and the Boston Symphony by Toru Takemitsu under a commission from Carnegie Hall for its 1990 Centennial celebration. Performances of this work with NEXUS and the Chicago Symphony under conductor Christoph Eschenbach and the Boston Symphony and Seiji Ozawa were

highlights in 2000. Performances in 2001 of this signature work include the Philadelphia Orchestra under Robert Spano and the Cincinnati Symphony with Junichi Hirokami. A compact disc recording of the work featuring NEXUS and the Pacific Symphony, conducted by Carl St. Clair was released in March 1998 on the SONY Classical label (#SK 63044).

NEXUS's wide and eclectic range of music has been recorded on an extensive and growing list of compact discs including: on POINT records (CD#4540126-2), *One Last Bar*, *Then Joe Can Sing*, a work by Gavin Bryars, premiered by NEXUS at Queen Elizabeth Hall in London in November 1994; on BIS records (CD#1108), *Garden of Sounds*, featuring Richard Stoltzman on clarinet and NEXUS; and the soon-to-be-released twelfth CD on the group's own NEXUS label, *Lullaby* with works by Robin Engelman, Steve Reich, Jo Kondo, and Bill Cahn.

NEXUS was the 1997 recipient of the Banff Centre for the Arts National Award, which cited NEXUS for its "...constant and joyful commitment to the development of the next generation of musicians and audiences" and "...as superb musicians, with a following around the world." NEXUS was the recipient of the Toronto Arts Award in 1989, and in November 1999 NEXUS was inducted into the Percussive Arts Society's Hall of Fame.

Garry Kvistad is joining Nexus tonight for his first concert as a new member of the group. He has been performing and recording with Nexus co-founders Bob Becker and Russell Hartenberger since joining Steve Reich and Musicians in 1980. Garry is one of 18 musicians to win a Grammy award for the 1998 recording of Steve Reich's *Music for 18 Musicians*.

Garry attended the Interlochen Arts Academy where he studied with Jack

McKenzie and Michael Ranta. He earned his BM from the Oberlin Conservatory of Music where he studied with Cloyd Duff and Richard Weiner and his MM from Northern Illinois University, where he studied music, physics and in the pursuit of musical instrument building. In 1993 Northern Illinois University honored him with its Distinguished Alumni Award.

In the 1970s, Garry worked with composer/conductor Lucas Foss as a Creative Associate in Buffalo, New York, after which he joined the faculties of Northern Illinois University and the University of Cincinnati College Conservatory of Music. During that time he co-founded the Blackearth Percussion Group which recorded and toured in the US, Canada, and Europe. Kvistad has served as the timpanist and percussionist with the Chicago Grant Park Symphony, was a summer Tanglewood Fellow, and a percussionist with the Cabrillo Music Festival Orchestra, California. He has been featured in performances with the Chicago Symphony

Orchestra, the Cleveland Orchestra, the Israel Philharmonic, as well as many others in North America and Europe. The Balinese Gong Kebyar Gamelan ensemble, Giri Mekar, which he formed in 1987, is currently in residence at Bard College.

Garry is the founder and, presently, the CEO of Woodstock Percussion, Inc., makers of Woodstock Chimes and musical instruments for children. He is a 1995 winner of Ernst & Young/Inc. Magazine's Entrepreneur of the Year Award for the Southern New England Region and served as a New York state delegate to the 1995 White House Conference on Small Business. Garry serves as Chairman of the Board of Directors of The Woodstock Guild, Woodstock, NY; and as a member of the Board of Advisors of The Catskill Center for Conservation and Development, Arkville, NY.

Garry lives in beautiful upstate New York with his wife Diane, lots of pets and houseplants. They have two daughters, Tasa and Maya, both following artistic paths.

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

2002-2003

Faculty Artist Series
Presents

William Aide FAREWELL RECITAL

R.E. EDWARDS CHAIR IN PIANO PERFORMANCE

Brian McDonagh A SARDONIC SONGBOOK (PREMIÈRE)
TO POEMS BY STEVIE SMITH (MONICA WHICHER, SOPRANO)

Liszt SONATA IN B MINOR

Chopin 24 PRELUDES, OP. 28

Friday, October 25, 2002

8 pm. Walter Hall

Tickets: \$20 adults, \$10 seniors and students
Box Office: 416-978-3744

*Where Great
Music Meets
Great Minds*

